

THE CLEVELAND MUSEUM OF ART

ARTIST BIOGRAPHY

5

MAY 88

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Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: Linda A. Bourassa

PRESENT POSITION Assistant Professor
of Art, Hiram College. Teach
Photography, Printmaking, Video.

DATE AND PLACE OF BIRTH: 10/3/51
Cleveland, Ohio

CATEGORY/PRIMARY MEDIA: Photography

ART TRAINING (Schools, Scholarships, etc.):

M.F.A. Photography. School of Art and Art History, The University of Iowa.
May 1987.

M.A. Film Production. The University of Iowa. 1980.

B.F.A. Printmaking/Experimental Studios. Syracuse University, N.Y. 1977.

Sir John Cass School of Art. London England. 1971-73.

Sculpture, Painting. Cleveland Institute of Art. Summers 67 and 70.

Scholarship Recipient. Chautauqua Institute, N.Y. Summer 68

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

MSC Gallery, College Station, Texas. With 3 other photographers.

"Manipulating Women" Nov.9-Dec13 1987.

Art Faculty Exhibit. Mount Union College, Alliance Ohio. Feb 1988.

One-person Exhibit. Frohring Art Gallery. Hiram College. Sept. 1987.

M.F.A. Thesis Show. Eve Drewelowe Gallery. University of Iowa. April. 1987

M.F.A. Show (group) Iowa City Art Museum. May 1987

SIX IOWA PHOTOGRAPHERS XS Gallery, Carson City, Nevada. Feb11-March11 1987
COLLECTIONS THAT NOW INCLUDE YOUR WORK: etc....

University of Iowa Photography Archive.

Private Collection of Jon Winet, gallery curator. XS Gallery. Carson City,
Nevada.

AWARDS:

Community Production Grant. Heritage Cablevision. December 1986

Tuition Grant. University of Iowa. 1986

Teaching Assistantships. University of Iowa 1978-80 and 1985-1987.

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

My work as a photographer and teacher is very influenced by earlier training in painting, printmaking and film. "In that minute" is one of a series of prints that celebrates the power of film to engage the spectator in a voyeuristic and emotionally charged experience. As film juxtaposes shots to create meaning, I have used this device to suggest a heightened moment in time when all of one's senses are engaged. I was specifically thinking about how most narrative films address the mysteries and issues concerning desire. I try to balance an intellectual approach with an intuitive emotional feeling.

"In that minute" was made by using paper negatives and transparencies contact printed to a warm-tone silver gelatin paper. The paper negatives give the images their texture. The text is meant to work as subtitles

-both glowing and fragmenting sentences. Unlike many American viewers, I love the experience of hearing foreign language and reading snatches of dialogue in a dark theatre. Still photographs can work like film to create a sense of condensed time and articulate the deep mysteries of human desire. How photographs convey these meanings is the subject of my current work.